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ABSTRACT

These resources and activities are intended to introduce primary school children to and help them enjoy and appreciate the children's concerts sponsored by the Honolulu Symphony. The guide is for the symphony program, "It's Circus Time," for children in grades K-3. The instruments used by the symphony are outlined, and pre- and post-teaching activities and print and nonprint resources that can be used to teach the children about the instruments are suggested. The orchestra "warm up" and the roles of the concertmaster and conductor are described. Teaching suggestions are made concerning concert manners. General guidelines for teaching listening-to-music skills are presented. A map of the concert theatre and the concert program are provided. Musical elements are discussed and methods for teaching about them are suggested. Background information on and learning activities concerning the concert music to be played are provided. The program includes music by Toch, Rimsky-Korsakoff, Slonimsky, Nelson, Saint-Saens, Kabalevsky, and Fucik. (RM)

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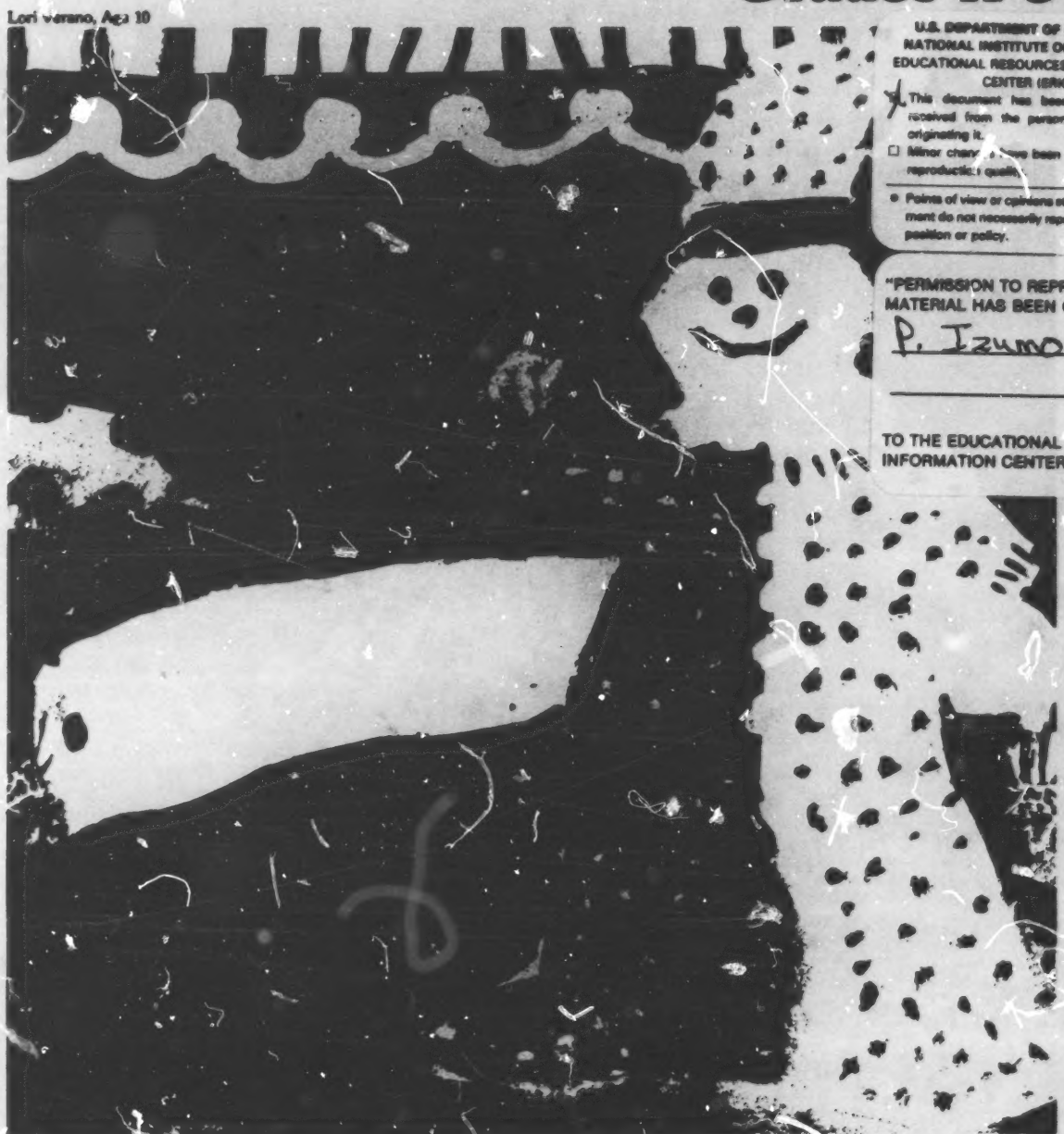
HONOLULU SYMPHONY

1983-84 Season

Teachers' Guide and Program Notes for Youth Symphony Concerts Grades K-3



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ALOHA TO THE CHILDREN AND TEACHERS

Each year the Honolulu Symphony is pleased and proud to present its Children's Concerts. These exciting concerts, designed for nearly 100,000 children in Hawaii, aim at providing you with both an enjoyable and educational experience.

This season, the Honolulu Symphony will perform for children in grades kindergarten through three a program called IT'S CIRCUS TIME!

The Honolulu Symphony, now celebrating its 83rd birthday, is an important part of the educational and cultural life of Hawaii. More than 250,000 people hear the orchestra each year on every major island of Hawaii. Its programs are exciting, with performances in music, opera, and ballet.

The director of the Honolulu Symphony is Donald Johanos, a noted musician who has gained fame throughout the world for his musical excellence. The assistant conductor is Henry Miyamura--a person born and raised in Hawaii who has an excellent reputation as both a musician and a music teacher. Mr. Miyamura, for many years an outstanding music teacher at McKinley High School (Honolulu), currently is a faculty member at the University of Hawaii's Music Department. As the Assistant Conductor of the Honolulu Symphony, Mr. Miyamura is in charge of the Youth Concerts, as well as Community and Pops Concerts.

THE HONOLULU SYMPHONY SOCIETY
PHONE (808) 537-6321
SUITE 901 / BISHOP TRUST BUILDING / 1000 BISHOP STREET / HONOLULU, HAWAII 96813 / CABLE: HONSYM
Donald Johanos/Music Director
Robert C. Bickley/Executive Director

TO THE CHILDREN AND TEACHERS:

The musicians of the Honolulu Symphony and I are very happy to welcome you to our Children's Concerts. We know that you will learn about and enjoy the music. We hope that your visit with us will be remembered for a long time.

I thank all the teachers for reviewing the material in this booklet, and using it to expand your children's appreciation of music. By your working with the children both before and after the concert, you will make the concerts more meaningful.

I know that the experience you have at today's concert will be a very special one for you. If so, I hope to see you at future concerts during the next year and for many years to come.

Special appreciation to Marvin Greenberg for writing this manual.

Sincerely yours,

Henry Miyamura

Henry Miyamura
Assistant Conductor

THE ORCHESTRA AND ITS INSTRUMENTS

Orchestras can have as many as 115 or more musicians in it. At the Children's Concerts you will hear 56 musicians:

10 first violins 8 second violins 6 violas 5 cellos 3 double basses	STRING SECTION
2 flutes 3 oboes 2 clarinets 2 bassoons	WOODWIND SECTION
3 trumpets 3 trombones 4 French horns 1 tuba	BRASS SECTION
snare drum tympani bass drum triangle tambourine gong cymbals bells	PERCUSSION SECTION (4 players)

Refer to the chart on page 6 to find each one's seating on the stage.

Some Teaching Suggestions (adapt to the children's level)

Before the concert:

1. Ask: What instruments do you think you might see at the concert? List these.

2. Show the children pictures of the orchestral instruments and discuss their parts.

3. Play a recording describing the instruments of the orchestra (available in most schools). Show the children pictures of the instruments as they listen to the recording. Also check with your librarian to see if books, filmstrips, pictures, and films are available.

4. Help the children make a seating chart of the orchestra.

5. List the instruments according to the family they belong to (strings, woodwinds, brass, percussion).

NOTE: Whenever possible, bring in live players to demonstrate their instruments. Children learn more from a live demonstration than from reading about the instruments or looking at pictures.

After the concert:

1. Discuss/list/draw/make a chart of the instruments seen at the concert.

2. Recall any instrumental effects that particularly stand out.

3. Discuss/list which common instruments are usually not found in the orchestra. Which ones did they hear at the concert?

4. For the older children, have them do research through written and oral reports on specific instruments.

5. Invite parents, and elementary, intermediate, and high school music students to perform on and demonstrate instruments.

6. Encourage creative art and writing (stories, poems) related to their visit to the Symphony.

Recordings, Filmstrips, and Films

Check with the Department of Education film library catalog for suitable films and filmstrips available on the instruments of the orchestra.

Almost all school libraries have books suitable for children about the instruments of the orchestra. The Dewey Decimal System for books on music uses the 780's. See your school or public librarian for assistance.

Some recommended recordings, filmstrips, and films include:

An Introduction to Musical Instruments--Lerner Records.

Instruments of the Orchestra (with illustrations and teachers' guide)--RCA LES-6000

Meet the Instruments (recordings and correlated filmstrips)--Bowmar/Noble Records

Young Person's Guide to the Orchestra by Britten--available on several records

Leonard Bernstein's Young People's Concerts (book with recordings)--Simon and Schuster

Music Spotlight Series (filmstrips with recordings on the percussion, brass, keyboard, and woodwind instruments)

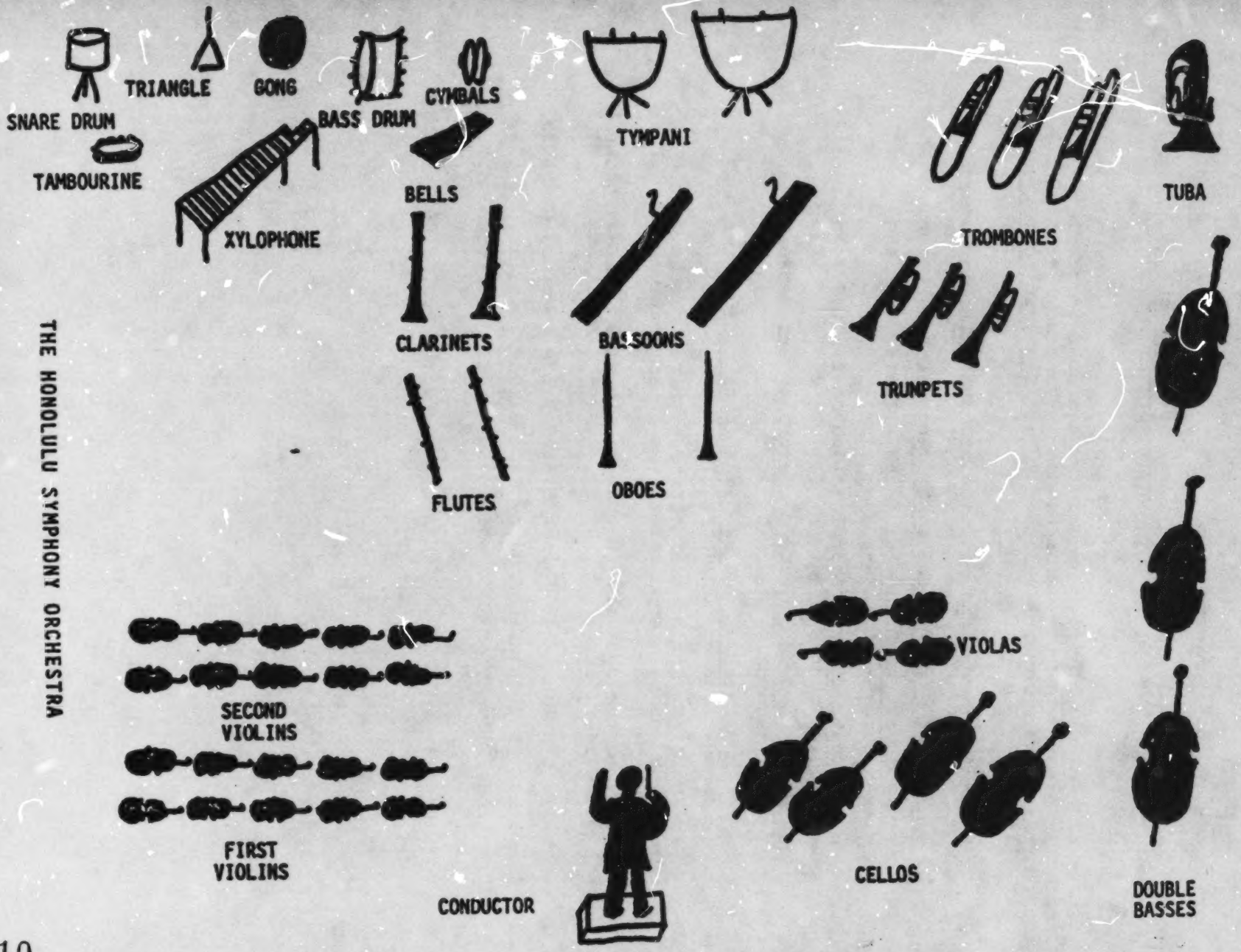
Sources for pictures of the instruments, besides library books and encyclopedia, include:

Bowmar/Noble Inc., 4563 Colorado Blvd., Los Angeles, CA 90039

Conn Inc., 1101 East Beardsley St., Elkhart, Indiana 46514

Tam Handy Filmstrips, 150 White Plains Rd., Tarrytown, N.Y. 10591

G. Schirmer Inc., 609 Fifth Ave., New York, N.Y. 10017


THE HONOLULU SYMPHONY ORCHESTRA
SNARE DRUM
TRIANGLE
GONG
BASS DRUM
CYMBALS
TAMBOURINE
XYLOPHONE
BELLS
TYMPANI
TUBA
TROMBONES
CLARINETS
BASSOONS
TRUMPETS
FLUTES
OBOES
VIOLAS
SECOND VIOLINS
FIRST VIOLINS
CONDUCTOR
CELLOS
DOUBLE BASSES

WHAT WILL HAPPEN AT THE CONCERT

1. The Orchestra "Warms Up"

When you first arrive, you will notice that chairs are on a stage. Some musicians will be tuning or practicing their instruments. They are "warming up" for the day's concerts in the same way that a singer or dancer might "warm up" before a performance. In fact, all performers, including runners, basketball or football players, and actors "warm up" before they perform.

2. The Concertmaster Arrives

After all the musicians have "warmed up" on stage, the concertmaster arrives. The concertmaster is a first-violin player. She or he sits in the first chair to the conductor's left. When the concertmaster comes in, she or he is usually applauded.

3. The Orchestra Tunes

The concertmaster helps to tune the orchestra by turning to the oboe player (sitting in the middle front of the orchestra) and asking the oboist to play the tone "A." Then all the musicians tune to the "A" of the oboe.

4. The Conductor Arrives

After the orchestra is tuned, the conductor (Mr. Miyamura) arrives--greeted by the clapping of the audience. He will stand on the podium (a small raised platform in front of the orchestra). The conductor will accept the applause by bowing to the audience.

5. The Conductor Leads the Orchestra

The conductor will turn to the musicians, take a baton (a small conductor's stick) from his music stand, and raise both his hands. This signals the musicians to get ready to play. The conductor will then move his hands and conduct the orchestra in the music. He will often look at his musical score or book which tells him what each instrument should be playing. Between pieces, he will talk to the children about the music and the program.

6. The Concert Ends

Once the musical program is completed. the conductor and musicians take several bows to the clapping of the audience. The conductor leaves first, and then the musicians put their instruments away and also leave. The concert is over, and the audience leaves!

Some Teaching Suggestions (adapt to the level of the children)

Before the concert:

1. Discuss how and why performers need to "warm up" before performing. Use practical experiences from sports events or the arts.

2. Discuss the need for tuning the orchestra and how it is tuned. What might happen if tuning didn't occur?

3. Discuss why the orchestra usually has a conductor. Could it play without a conductor? Why or why not? Relate the discussion to the importance of a team and a team leader. Who is the team leader in football? (the quarterback) Baseball? (the team captain) Why must the orchestra be a team?

4. Ask the children to observe the following at the concert:

--how the orchestra is tuned
--what the musicians play when warming up
--how long it takes to tune
--what movements the conductor uses in conducting the orchestra
--what the concertmaster does besides tune the orchestra
--how the conductor indicates softer, louder, slower, faster, accents, and mood with his hands

5. Sing songs, being sure to tune the children into the starting pitch before singing (set the pitch on an instrument or with your voice).

6. Play some recordings and have the children practice conducting patterns using the right arm:

Down-up, if the music moves in 2

Down-out (away from body)-up, if the music moves in 3

Down-cross the body-out (away from body)-up, if the music moves in 4

After the concert:

1. Review through discussion/writing/drawing the sequence of events at the concert.

2. Try the following for creative writing:

   --The Orchestra Which Forgot to Get Tuned
   --The Orchestra Which Lost Its Conductor
   --The Musician Who Played Wrong Notes
   --The Conductor Who Lost His Baton
   --Klute, the Flute, or Grello, the Cello, or Bumpet, the Trumpet

3. Continue to practice conducting both songs and recordings of music.

4. Discuss all the things the conductor needs to know or do in order to get the orchestra to play so well. Some of the skills include:

   --He needs to be a musician (know and understand music; play at least one instrument well, read music).

   --He needs to have knowledge of all the instruments of the orchestra.

   --He needs to recognize which musicians play well on their instruments.

   --He must be able to hear if any instrument is out of tune.

   --He must study and learn the music that he is going to conduct.

   --He must rehearse the musicians many times before the performance.

   --He must be able to conduct at the right tempo (speed) or loudness.

   --He must tell (give a cue to) the soloist or each instrument when to come in.

   --He must keep the musicians playing together.

--He must have the musicians begin and end at the same time.

And there s lots more he has to do. Emphasize that it takes much practice and a good memory to be a good conductor of an orchestra.

CONCERT MANNERS

As at any public gathering, there are rules, manners and traditions which will make the gathering more enjoyable for everyone. This is true at a large meeting, a trip to the beach or park, attending a luau, wedding, movie, play, museum, or football game, and being at the concert hall.

Some Teaching Suggestions

Review the following with the children before attending the concert:

1. Ask the children about some of the rules, manners, and traditions they have experienced when attending a large meeting, a wedding or luau, going to the beach or park, and being at a movie, play, museum, or sports event. Discuss what manners made the experience more, less enjoyable.

2. List some rules and manners which the children might think are suitable for the concert hall. Discuss the reasons for their choices.

3. Review some other rules and manners of the concert hall, including:

   a. Enter the concert hall quietly and orderly, with no running or shouting.

   b. Follow the usher and the teacher in order to find the seats.

   c. Do not drop paper or food anywhere in the concert hall.

   d. From the time the conductor appears on stage we must listen and not talk.

   e. Clap only when the conductor enters, and after each piece of music. We know when a piece ends because the conductor will turn around and face the audience.

   f. In the concert hall we show our approval by clapping only. At a concert we never hoot, shout, whistle, or stamp our feet to show approval.

   g. We sit in our chairs with our feet on the floor, and never on the seat in front of us.

h. While the orchestra plays we remain very quiet so that everyone in the audience can hear and enjoy the music. We need to be quiet even if we don't like some part of the concert, because if we make noise some other children who like the music may be disturbed. Any noise may also distract and annoy the performers.

i. At the end of the concert, leave quietly as a group. Be sure no personal belongings or papers are left on the seats or floor.

Discuss the reasons for these rules. Review these rules before leaving for the concert.

During the concert:

1. Station adults among the class, separate any children who might forget the rules, and be alert to potential problems.

2. Set an example for the children by attending to the concert, clapping when suitable, etc.

3. Praise the children on following the rules and practicing good concert manners.

After the concert:

1. Discuss which concert manners were and were not kept. Evaluate how these manners contributed to the enjoyment of the concert.

2. Give specific praise to the children for those manners which were followed.

THANK YOU FOR TEACHING CONCERT MANNERS TO YOUR CLASS.

GENERAL GUIDELINES FOR TEACHING LISTENING-TO-MUSIC SKILLS

In order to present successfully the music listening experience, you should first become familiar with the recording you are going to play. Develop a real "working acquaintance" with the music and its tempo, dynamics, mood, rhythm, melody, and other elements. Listen to the music several times, read any accompanying descriptions and guides, and note what in the music is particularly interesting to teach. Develop familiarity with certain aspects associated with the music, such as facts about the composer, or historical and cultural influences.

Following this preparation, plan the activities to introduce the piece and get the children "into" the music as soon as possible. If you become excited about the music, your enthusiasm and creativity will help motivate the children to enjoy the piece with you.

Follow a CYCLICAL SEQUENCE that challenges the children to move from the obvious and known to the subtle and unknown. In general, this sequence for a music listening lesson is:

1. Introduce the music, presenting some brief background material.

2. Pose a question, asking the children to listen for the overall musical effect (its mood, rhythmic flow, impact on the listener), and to discover the more obvious musical elements within the work. Some suitable general introductory questions might be:

   --How does the music make you feel?

   --What do you hear in the music?

   --What is the composer trying to say (describe) in the music?

   --What special occasion do you think this music was written for?

These open-ended questions allow the children to think about and create their own answers. No answer will be better or worse than another.

3. Play the music or an excerpt if the selection is too long.

4. Discuss the children's responses to the questions asked in activity 2.

5. Reset the stage for further listening and discovery by asking the children to listen for more specific things in the music and/or respond through movement. You might now say:

   --This time listen to the music and see if you can tap its beat on your knees.

   --Now let's see if you can figure out why the music sounds so joyous and happy.

   --Keone said he heard some trumpets. Let's see if we can all hear the trumpets when they come in. Raise your hands everytime you hear the trumpet.

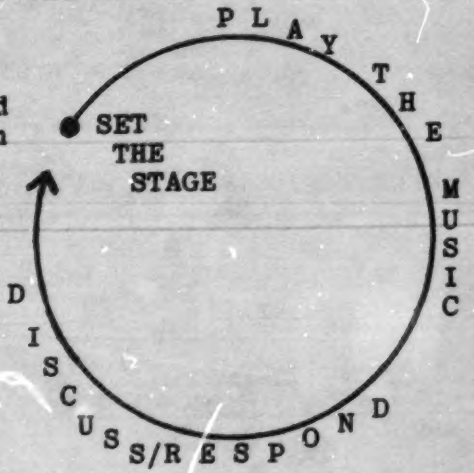
   --This time as we listen to the music, I'm going to draw something on the board. Figure out what I'm drawing. (Draw the phrase structure ⌒ or sections [A] [B] [A] or beats, / / / / or the meter 1 2 3 4 as the music is played.)

   --When I replay the music, let's move our hands to the meter. See if you can follow me.

6. Replay the music, with the children listening, observing and/or responding through movement.

7. Discuss, set the stage for further discovery, and replay. Each time have the children develop increasingly broader understandings about the music.

Through this <u>cyclical approach</u> you encourage discovery and active response through the mind and the body. You help the children to <u>direct their attention</u> to the music. And you guide them to learn that there is much to listen for in the music. Repeat the music often within the lesson and throughout the year, since this will increase the children's familiarity with the music, and heighten their aesthetic/musical response to the experience.



OTHER INFORMATION FOR THE TEACHER

Recordings of the Music to Be Played

Most of the music played at the Children's Concerts can be listened to on either the:

Adventures in Music series or

Bowmar Orchestral Library series

Both these series are usually found in every elementary school--either in the library or with the music teacher. If not, contact the Music Resource Teachers from your district for help in locating the records. In those areas where the compositions are not found in Adventures in Music or the Bowmar Series, recommendations are given on where to find a recording of the piece.

Concepts of Music and the Hawaii Music Program

The analyses of the music and the teaching suggestions found in the Program Notes both introduce and reinforce the musical concepts detailed in the Hawaii Music Program. The activities suggested in the Notes should be used in conjunction with the ongoing music program in your class.

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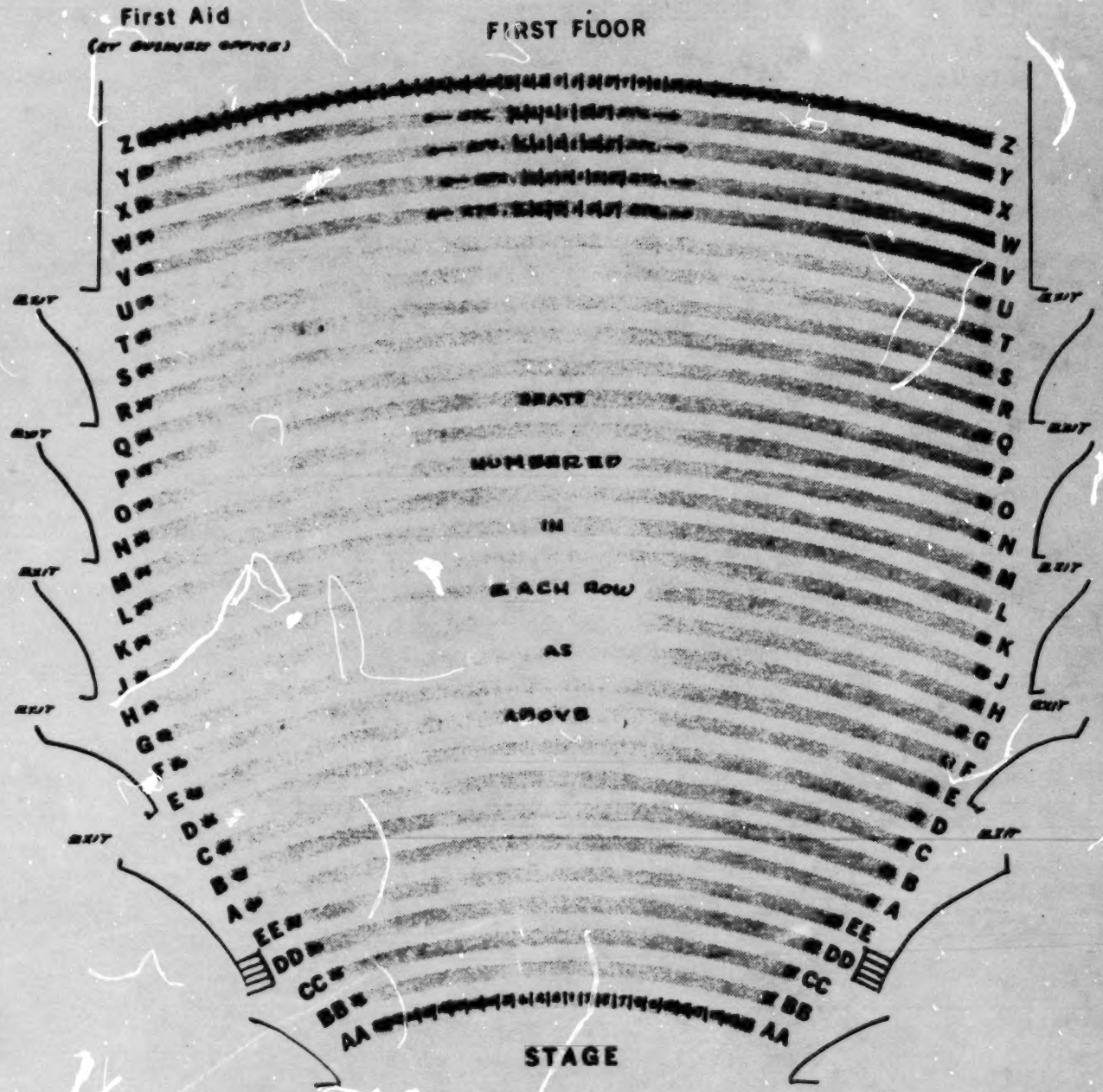
KING STREET
(mauka)

Women's Restroom
(RIGHT SIDE - EVEN NUMBERS)

Men's Restroom
(LEFT SIDE - ODD NUMBERS)

First Aid
(AT BUSINESS OFFICE)

FIRST FLOOR



Seating Plan

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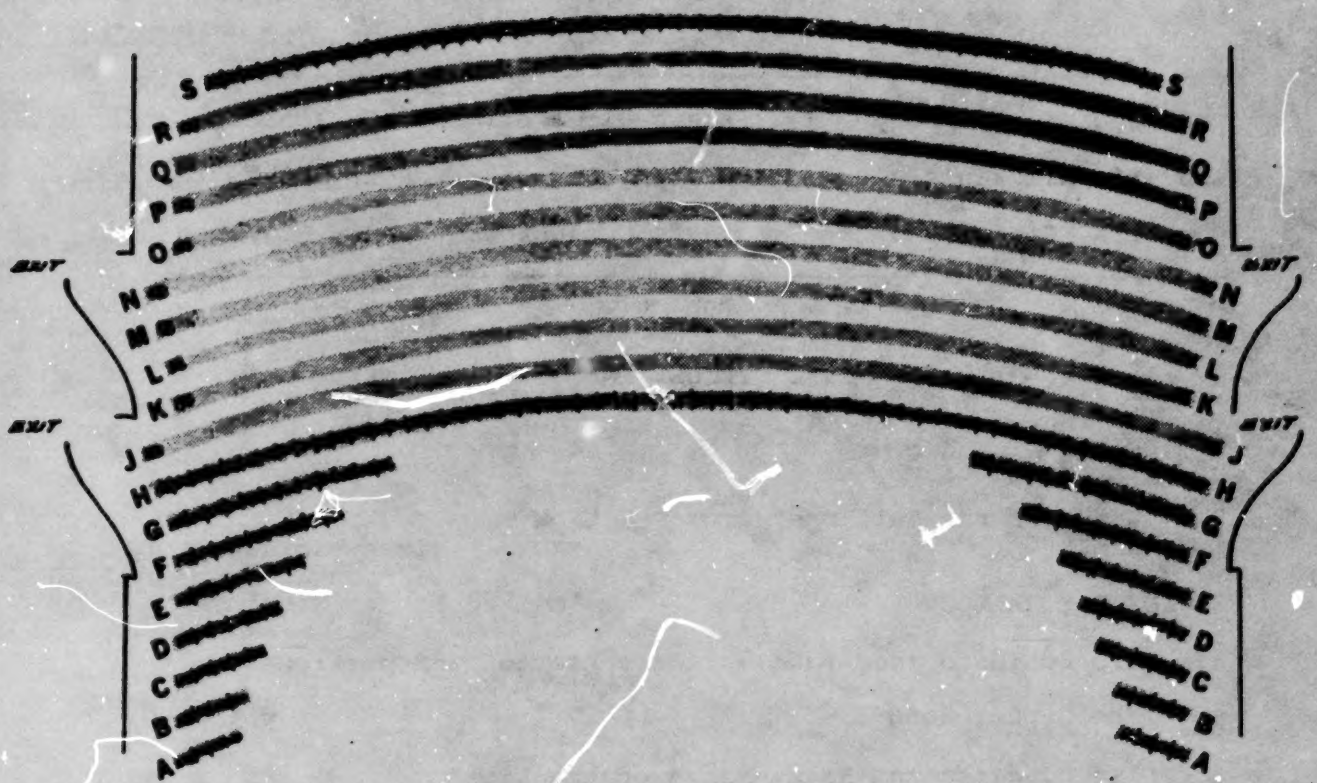
BALCONY



All students enter concert theater through King Street (front) entrance.

All students exit through side exit nearest your seating row.

Emergencies: nurses on duty at Business Office, downstairs, right side.

NEAL S. BLAISDELL CONCERT HALL

TODAY'S PROGRAM: IT'S CIRCUS TIME!

The Honolulu Symphony	Music Director:	Donald Johanos
1983-84 Children's	Assistant Director:	Henry Miyamura
Concerts, Grades K-3	Today's Conductor:	Henry Miyamura

IT'S CIRCUS TIME

1.	CIRCUS OVERTURE	Toch
2.	"Dance of the Buffoons" from THE SNOW MAIDEN	Rimsky-Korsakoff
3.	MY TOY BALLOON	Slonimsky
4.	Solo Concerto (see page 35 for concertos and perfromances)	
5.	"The Gopher Song"	Nelson
6.	"Introduction and Royal March of the Lion" from CARNIVAL OF THE ANIMALS	Saint-Saëns
7.	"March" from THE COMEDIANS	Kabalevsky
8.	"Pantomime" from THE COMEDIANS	Kabalevsky
9.	"Gallop" from THE COMEDIANS	Kabalevsky
10.	ENTRANCE OF THE GLADIATORS	Fucik

IT'S CIRCUS TIME!

The word "circus" is one of those words that immediately evokes a set of moods, events, and characters in our minds. When we think of a circus, we envision excitement, joy, color, noise, thrills, and hubbub. We think of clowns entertaining, jugglers juggling, lions roaring, acrobats doing daredevil feats, and horses prancing. And, of course, we think of the exciting and often familiar music which accompanies the events at the circus.

A number of composers have written music related to circus themes. Perhaps these composers have been impressed by the possibilities of evoking the moods or depicting the characters at a circus using orchestral tone colors. Through musical means they have "tone painted" the moods, events, and characters associated with the circus. Today's concert is devoted to how various composers have described circus moods, events, and characters in their music.

Composers can use the wide range of musical elements available to them to provide a musical painting of a circus. Some of these musical elements include:

DYNAMICS (the relative loudness of the music). Most music written for the circus is quite loud, to depict the excitement, the roars of the crowd, and the multitude of events and characters. If the character or animal is large or grotesque, as an elephant or the eight-foot giant, the music will also be loud. However, if the composer wishes to describe a graceful trapeze artist or a scurrying midget running after a ball, he/she may use soft dynamics.

TEMPO (the relative speed of the music). Circus music is often fast, to depict the excitement, color, and pacing of a circus. Fast-moving music is also used to describe the galloping horses, the swinging acrobats, and the fast-moving jugglers. If what is being described is slow-moving, such as the plodding elephants or the carefully-moving tight-rope walker, a slow tempo is often used. A gradual change of tempo, from fast to slower or from slow to faster, is often used to describe a change of mood, as when the trapeze artist is about to undertake a dangerous swing, or when the juggler begins to juggle faster. A sudden change of tempo is often used to depict sudden changes of mood, as when a stately horse suddenly trots around the ring, or when a bumbling clown suddenly trips and falls flat on his/her face.

TONE COLOR (the unique quality of sound peculiar to each instrument). To describe a lion or a daredevil feat, the composer might use loud brasses (tubas, trombones, trumpets) or low and ominous-sounding instruments like the string basses, bassoons, tympani (kettledrums), and bass drums. Excitement can be described by shrieking high woodwinds (flute, oboe, clarinet), the cymbals and drums, and high-pitched tones on the brass instruments. To depict comical situations, composers can use unusual tonal effects on instruments such as the bassoon, clarinet, trumpet, French horn, and certain percussion instruments. To describe a trapeze dancer or a graceful acrobat, composers can use some of the higher-pitched instruments, such as the flute, violin, piccolo, and harp. Circus band music, of course, would exclude the string instruments.

PITCH (the relative highness or lowness of a tone) and MELODY (the tune). For awesome, large, or slow-moving characters or animals, such as lions, elephants, giraffes, and seven-foot men or women, composers can use tones which are low-pitched and melodies which descend in pitch. For small, fast-moving, or graceful characters, such as prancing ponies, running clowns, or swinging acrobats, composers can use tones which are high-pitched and melodies which ascend in pitch. Excitement and daredevil feats can be depicted with high pitches and melodies which ascend and rise, while scary, ominous, or sad events or situations can be described by music which descend and rise. Excitement and noise can also be depicted by melodies which use lots of leaps rather than scale tones.

RHYTHM (the flow of tones of varying duration or length). Fast-moving characters or the general excitement at a circus can be depicted using fast-moving and even-moving rhythms. Slow-moving characters or the "lull before the storm" can be described using slow-moving rhythm or tones of long duration. Clumsy clowns and galloping horses can be described in rhythms which are unsteady, irregular, or uneven, while graceful dancers or swinging trapeze artists can be depicted with rhythms which are even and flowing.

HARMONY (the simultaneous sounding of two or more tones). Excitement, clumsiness, and noise at the circus can be depicted using clashing harmonies, sounding like the "wrong notes." Consonant or pleasant-sounding harmonies can be used to describe the gracefulness and beauty of a trapeze artist or a group of precision-moving horses.

Some general teaching suggestions include:

--Talk about the circus and the experiences children may have already had with the circus. Discuss how the characters might look and move. Are they big? small? Do they move gracefully? clumsily? fast? slowly? evenly? smoothly? Act out the motions of the characters through bodily movement. Then add a rhythm instrument accompaniment.

--Select a situation or event at a circus. Add a suitable rhythm instrument accompaniment to highlight the action and mood. Examples include: highlight the trapeze dancer with a triangle or finger cymbal accompaniment, the bumbling clown with a tone block, and the roaring lions with the drum or cymbals.

--Play various instruments for the children, such as a tambourine, cymbals, tone block, xylophones, resonator bells, a large drum, or the piano. Relate these sounds to the movements of characters at the circus.

--Discuss the characteristics of a specific character at the circus, such as the Fat Lady, the Giant Man, the midget, the lion tamer, the clown, the trapeze artist, and the prancing pony. Ask one or more children to describe the character through creative movement. Then try the same on a rhythm instrument. Combine the instrumental accompaniment with the movement.

--Play "Who Am I?" Play a rhythm instrument and ask the children to guess which circus character or event you are trying to describe. Afterwards, let the children use instruments to describe circus characters they know.

Besides the music played at today's concerts, other musical selections to play which relate to circus themes include:

From the Adventures in Music series:

- Carpenter, "The Hurdy Gurdy" from Adventures in a Perambulator (Grade 5, Volume 2).
- Copland, "Circus Music" from The Red Pony Suite (Grade 3, Volume 1).
- Milhaud, "Copacabana" from Saudades do Brazil (Grade 2, Volume 1).
- Mozart, "Pantomine" from The Little Nothings (Grade 1, Volume 2).
- Saint-Saëns, "The Elephant" from Carnival of the Animals (Grade 1, Volume 2).
- Shostakovich, "Petite Ballerina" from Ballet Suite No. 1 (Grade 2, Volume 1).
- Smetana, "Dance of the Comedians" from The Bartered Bride (Grade 6, Volume 2).

From the Bowmar Orchestral Library series:

- Bowmar Library No. 51: The entire highly recommended record is devoted to "Animals and Circus," and includes Saint-Saëns' Carnival of the Animals, Stravinsky's Circus Polka, and Donaldson's Under the Big Top.
- Smetana, "Dance of the Comedians" from The Bartered Bride (No. 56).
- Debussy, "Golliwog's Cake-Walk" from Children's Corner Suite (No. 63).

For any of these played, ask the children to guess what kind of character or event is being described. Compare the children's answers with the composers' titles. Relate these answers to the musical elements of dynamics, tempo, tone color, pitch and melody, rhythm, and harmony.

--Ask the children to move creatively in imitation of the characters and events being depicted in the music.

--Compare the various ways composers have depicted the moods at a circus. For example, compare the similarities and differences between Mozart's "Pantomime" from The Little Nothings (Adventures in Music, Grade 1, Volume 2) with Kabalevsky's "Pantomime" from The Comedians (Adventures in Music, Grade 1, Volume 1), or between Saint-Saëns' "The Elephant" from Carnival of the Animals and Donaldson's "Elephants" from Under the Big Top (both in the Bowmar Orchestral Library No. 51).

And now . . . let's go to the circus!

CIRCUS OVERTURE by Ernst Toch (recording not available).

Ernst Toch (Tohk), an Austrian by birth (1887), lived for many years in the United States, where he died in 1967. He was a pianist who taught himself techniques of musical composition. He won many awards for his compositions, including the Pulitzer Prize for musical composition in 1956. His works are not played very much, except perhaps, for his Pinocchio: A Merry Overture. He wrote numerous operas, one of which was based on the tale The Princess and the Pea.

Today's concert begins with an overture. An overture is a piece that serves to introduce an opera, drama, ballet, or similar long work. Circus Overture is a "concert overture," since it is a piece for the orchestra in one movement, based on a literary or descriptive program. In Toch's work, his music, of course, is descriptive of the big parade at the start of the circus. He describes in sound the lions, tigers, elephants, and other animals and characters as the circus show begins. So let's get in the circus mood by listening to Toch's Circus Overture.

"Dance of the Buffoons" from THE SNOW MAIDEN by Nicholai Rimsky-Korsakoff (recording: Adventures in Music, Grade 2, Volume 2).

One of the most famous of the Nineteenth Century Russian composers was Nicholai Rimsky-Korsakoff (Rim'-skee Kor-sah-koff), who lived from 1844 to 1908. Although he wrote pieces for many combinations of instruments and voices, he is perhaps best known for his operas, many of which are based on Russian folk tales. Rimsky-Korsakoff was highly regarded as a master orchestrator, having utilized the full potential of instrumental tone colors to compose music with brilliant orchestral colors.

The Snow Maiden (Snegourotchka, in Russian) is one of Rimsky-Korsakoff's operas based on an old Russian folk story. In this story the Snow Maiden is the daughter of King Frost. She has been raised in the winter woods, safe from her father's old enemy, the Sun. If she is not protected from the Sun's rays, her body will melt. One day the Snow Maiden (Snegourotchka) hears the song of a far-off young shepherd. These happy songs make the Snow Maiden yearn to be a human, rather than a lonely, cold snow princess. She leaves the wintry woods and goes to live with an old peasant couple who care for her. Unaware of the danger from the Sun, she wonders into the Sun God's land, where the Sun's warm rays gradually melt her away. The Russian peasants, however, are happy, for now the cold, cruel Winter is ended, and spring can begin. The peasants rejoice with a festival scene, including singing and dancing. A troop of tumblers and clowns amuse the people--with the "Dance of the Buffoons," also known as the "Dance of the Clowns" or the "Dance of the Tumblers."

Some highlights of the music include:

--The music is marked "vivace" or lively, and is played at a fast speed. The music suggests physical movement--one can almost see the agile clowns and tumblers whirling around and around.

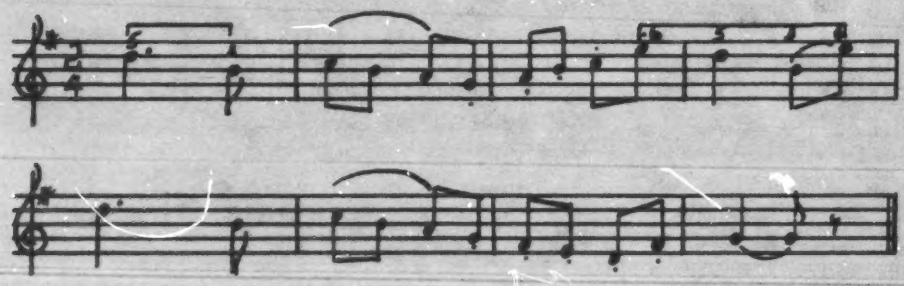
--There is a brief introduction, played by the strings. This section suggests a merry throng, ready to break out into activity.

--Following the introduction we hear the main theme or melody, in the style of a Russian folk song.

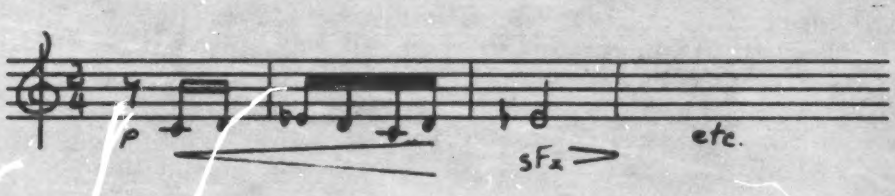
Theme 1

This theme has a number of tones played staccato or detached, giving it a short, crisp feeling. There are also lots of accented tones, symbolized by > over the note. Many of these are unexpected since they fall on the weak beat. An important recurring rhythm pattern of this theme is (short-short long).

--Following the first theme, we hear the drums, accompanied by the low strings, which introduce the second theme.

Theme 2

Like the first theme, this tune has many scale tones which are close together (scale tones). It has several which use the 5-3 and 6-5-3 tonal patterns (see bracketed part) of the familiar children's chant (examples: "rain, rain, go away," or "na-ni-na-ni-boo-boo"). The harmonic accompaniment has an "oom-pah, oom-pah" pattern. An important recurring rhythmic pattern in this theme is .

--The second theme is followed by a busy, whirling tonal pattern, in the strings, as if the dancers are preparing for a new antic to show the audience. It starts off softly, but ends loudly. It uses scale tones. This pattern is repeated many times.



--Suddenly we hear the brass instruments loudly blare a fanfare, announcing perhaps a very special stunt as a jump or difficult trick. But no, we hear theme two again, followed by theme one, played fast, loud, and furiously. The music whirls to an exciting close as it gets faster and faster.

--The music moves in a meter of 2 ($\frac{2}{4}$ ♩ ♩ | ♩ ♩ or 1 2 1 2). The first beat is heavily accented. We also hear lots of accents on the weak beats (the "off-beats"), rather than on the regularly accented 1's, resulting in syncopation. This causes the music to be exciting and bustling.

--Percussion instruments are played throughout, adding to the excitement. Particularly obvious are the tambourine, which plays a "rap-rap shake" to the first theme and an "off-beat" rhythm, the triangle, which occasional joins in, the cymbals on the fanfare section, and the loud thumping of the bass drum and tympani (kettledrums).

--The main themes are mostly played by the violins alternating with the flute, piccolo, and clarinet. Plucked string instruments (played pizzicato) are also obvious during several parts of the piece.

--The piece has three major sections. After the brief introduction we hear Section A, comprising themes one and two. Section B contains lots of "busy" musical patterns, the whirling figure described above, and the brass fanfare. We then again hear Section A, consisting of themes one and two repeated. The ending or coda contains parts of theme one and a whirling pattern which finishes at a furious pace. The form or design of this piece, then is:

Introduction
Section A
Section B
Section A
Coda

This form is an ABA, three-part, or ternary design, since it has three main sections, the middle of which contrasts with the beginning and ending sections.

Some teaching suggestions include:

--Before playing the music, discuss how music might sound if describing clowns and tumblers, and the acts they perform. Set the mood for listening by talking about the different kinds of clowns, tumblers, and buffoons, how they make one feel, what makes them funny, and how they move. How might the music sound to describe this?

--Have the children move rhythmically to the steady 1 2 1 2 meter by clapping, moving their hands / / / in the air, stepping 1 2, juggling to the beat, dancing, and doing funny things with their hands. Add rhythm instrument accompaniment to highlight the meter and beat.

--Accompany the themes by clapping ♫ ♩ (for theme one) and ♫ ♫ (for theme two). Add rhythm instrument accompaniment.

--Move the hands/body in a short, crisp manner to depict the staccato of theme one.

--Play each of the two themes for the children as they follow the notes. Have them clap the rhythms and sing the tunes with "la-la."

--Sing familiar children's chants like "Rain, Rain Go Away," "It's Raining, It's Raining," "A Tisket, A Tasket," "Ring Around the Rosy," and "Nani, Nani, Boo-Boo." Relate the tones used in these chants (scale tones 3-5-6) to the tones used in theme two.

--Put up one finger when theme one is played, and two fingers when theme two is played.

--Divide the group into clowns and jugglers, with the clowns moving only on theme one and the jugglers moving only on theme two. Then add a third group to move only on the middle section (B).

--Use geometric shapes and pictures to visually depict the music's ABA form, e.g.,

□ △ □ or O X O or * ▭ *

--Play one set of rhythm instruments for the A section and its repetition. For the middle or B section, use a different set of instruments.

--Have the children imitate how certain instruments are played, as they hear the most obvious sounds--sounds such as the brass fanfare, the plucked strings, the tambourine and triangle, and the drum "boom-booms." Also show the children pictures of these instruments and discuss how these are played.

--Compare the short-short-long rhythm pattern (♫ ♩) which dominates theme one with the same pattern as found in familiar tunes such as "Jingle Bells," "This Old Man," and "Hot Cross Buns."

--Compare this piece with other music depicting clowns. One good example to use for comparison is Smetana's "Dance of the Comedians" (Adventures in Music, Grade 6, Volume 2, or Bowmar Orchestral Library, No. 56). How is the music the same? similar? different?

MY TOY BALLOON by Nicholas Slonimsky (recording available on the Orion label, #7145).

Nicholas Slonimsky was born in Russia in 1904, but now lives in the United States. He is a well-known teacher, pianist, conductor, and musicologist, and has written several books on theory and music history. In addition to his musical abilities, Slonimsky is a language specialist.

Having spent some time in South America, he wrote a book about the music of this region of the world. When he was studying in Brazil, he became acquainted with the Brazilian folk song, "My Toy Balloon."

The story told in the song describes young men and women who take part in a Brazilian religious festival on St. John's Eve. They launch toy balloons and then sing "Fall, fall, here in my hand." They then chase the balloons as they sing. The first one to capture a balloon is supposed to be headed toward a happy marriage.

Some highlights of the music include:

--The piece presents the Brazilian theme or melody and a set of four variations (at the concert only some of the variations will be played). A variation is where the composer takes the theme and changes it--either by altering its melody, rhythm, tempo, dynamics, harmony, or a combination of these.

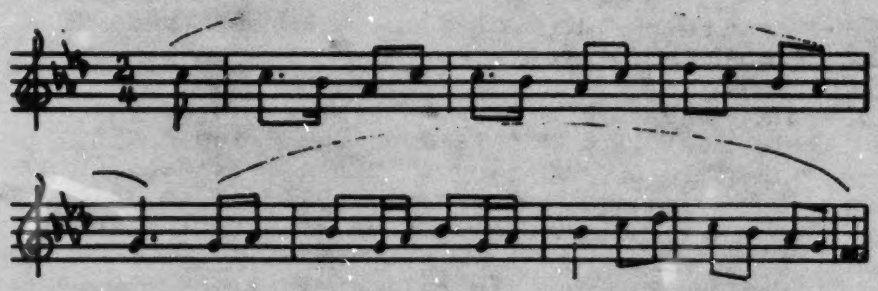
--The theme is played first, followed by trumpets and French horns. It is a simple folk-like tune, moving mostly by scale tones, and with a limited range (from F up to D).

--The theme is played loudly and mostly in a detached manner (staccato). Its tempo is moderate, like a march, with the meter moving 1 2 1 2. It has two phrases, a question phrase and an answer phrase (shown by the two arched lines ⌒ ⌒).

--Variation One imitates a music box. The flutes take the theme, followed by the bassoons, clarinets, celesta, cellos, and violins. The theme is varied by adding notes to the theme, playing it at a faster tempo, and playing it at various pitch levels.

--Variation Two--"All Over the Place"--presents segments of the theme played by different instruments. For example, it begins with low pitched instruments and moves higher and higher:

This pattern of "throwing" sections of the melody into various instruments creates the illusion of balloons bouncing "all over the place." The music is played loudly, with a final loud chord played by the entire orchestra (as if the balloons have either rested or popped). The mood of moving balloons is also created by the fast tempo.

--Variation Three--"In a Minor Mode"--is played slowly. Because it uses the minor scale system (F minor instead of F major), it sounds sad. Unlike the main theme, this variation is played in a legato (connected) manner. The first phrase is played by the strings; the second phrase is played by the woodwinds.

--Variation Four--"Commotion"--is played at a very fast tempo. The melody is hard to hear since it is embellished by lots of fast-moving tones and tones not in the key of F major (chromatic or color tones). This section is short, with lots of dissonant harmonics and accented notes to give the impression of a "commotion."

--Variation Five--"With Apologies to Brahms"--is played in $\frac{3}{8}$ meter in a lullaby (barcarolle) style, with soft dynamics, a legato or connected articulation, and thick, rich harmonies or texture. In this variation, Slonimsky imitates the musical style of the famous composer Johannes Brahms. We hear the melody played by the violins, with accompaniment by the violin, cellos, basses, and harp. The variation ends very softly.

--Variation Six--"Circus Parade"--is a march. The trumpets announce the first phrase of the theme, followed by the French horns answering. The theme is repeated several times, joined in with full orchestral accompaniment. The steady beats of the tympani (kettledrums), cymbals, bass drum, and snare drum create the military march feeling. The music concludes with a rousing climax as all the instruments join in, louder and louder, and the melody ascends higher and higher to a deafening conclusion. The circus parade is over!

--The piece has a form or design consisting of a theme and six variations. Each variation repeats the main theme, but with some changes. Using letters we can say that the theme is letter A. Each of the six variations, in turn, can be labeled A_1, A_2, A_3, A_4, A_5, A_6.

Some teaching suggestions include:

--Sing with "la" and/or play the tune, so that the children become familiar with the Brazilian folk tune.

--Have the children clap the beat, the meter $\frac{1}{2}$ $\frac{2}{2}$, and the rhythm of the tune.

--Place the titles of some variations on the board (i.e., "The Music Box," "All Over the Place," "In a Minor Mode," "Commotion," "Lullaby," "Circus Parade). Play some of the variations and ask the children to select the appropriate titles and give them reasons for their choices.

--Move creatively like balloons, especially for Variations Two and Five.

--For the music box variation, encourage the children to dance like ballerinas.

--Divide the children into six groups to correspond with the six variations. Each group moves appropriately when the variation is heard. Also use six different rhythm instruments--one for each variation--to highlight the beat.

--For Variation Six ("Circus Parade") have the children select circus characters to dramatize and march as in a circus parade.

--Compare this piece and the Brazilian folk tune with Milhand's "Copacabana" from Sandades do Brazil (Adventures in Music, Grade 2, Volume 1), which also uses Brazilian tunes to depict festivity and merriment.

--Add Latin American instruments to depict the mood of the Brazilian tune. Consider using maracas, tone blocks, and tambourines on the music's beat or to highlight the rhythm.

--Have the children follow the rhythm of the tune, using "blank notation," as:

--Have the children move their hands in a detached manner when they hear the staccato passages (as in the opening theme), and in a flowing manner for legato passages (as in the lullaby--Variation Five).

CONCERTO BY YOUTH TALENT POOL MEMBER

Each year members of the Youth Talent Pool perform for the Honolulu Symphony's Children's Concerts. These performers audition for judges, and the winners earn the privilege of performing with the orchestra. The performers play for special Keiki concerts, the "Taste of Symphony" community concerts, and often go on tours with the Orchestra to the neighbor islands. The program, sponsored by the Women's Association for the Honolulu Symphony, gives the young performer a chance to perform with a major orchestra. Some performers have been as young as eight years old.

Teaching suggestions include:

--Before the concert, describe what a concerto (cōn-chér-toe) is (a composition for a soloist or solo player and the orchestra). If available, play an excerpt from any concerto for violin, piano, trumpet, or cello, and orchestra (see Bowmar Orchestral Library No. 84, for selections of concertos for piano, violin, guitar, and two trumpets). Discuss and/or listen for times when the orchestra plays alone, the soloist plays alone, and the orchestra and soloist join together. Listen to when the orchestra plays the melody, accompanied by the solo instrument, and vice versa. Emphasize that a concerto is written to show off the technical skill and musical ability of the soloist, as well as display the beauty of the instrument's sound. Talk about how a soloist needs to practice by him/herself and with the orchestra for many hours in order to accomplish the task of playing the concerto.

--After the concert, review with the children what they heard and saw during the rendition of the concerto. What solo instrument was played? Who played it? Did the music sound difficult? easy? How did the conductor give cues to the soloist about when to play? What was the children's reaction to seeing such a young performer play the difficult piece with the orchestra? What other solo instruments do they think would be suitable for a concerto? Replay any recording of a concerto (see the above mentioned Bowmar Orchestral Library, No. 84, for excerpts), and repeat the activities suggested for "before the concerto." What insights did the children gain from the experience?

NOTE: The concertos to be played this year include:

--Tuesday, February 28, 1984

Youth Concerto (third movement) — Kabalevsky

Laura Ching, Pianist

--Wednesday, February 29, 1984

Concerto No. 21 in C Major, K. 467 — Mozart

Maria Dumlao, Pianist

--Thursday, March 1, 1984

Concerto in A minor, Opus 16 (third movement) — Grieg

Eureka Endo, Pianist

--Friday, March 2, 1984

Concerto in E-Flat, K. 271 (first movement) — Mozart

Sarah Hicks, Pianist

--Tuesday, March 6, 1984

Concerto in D minor (first movement) — Bach

Stacey Kirata, Pianist

--Tuesday, March 15, 1984, 9:30 a.m.

Concerto in C minor for Two Pianos (third movement) — Bach

Gail and Kim Kiyabu, Pianists

--Thursday, March 15, 1984, 11:00 a.m.

Concerto No. 1 in A minor — Accolay

Sharyn Funamura, Violinist

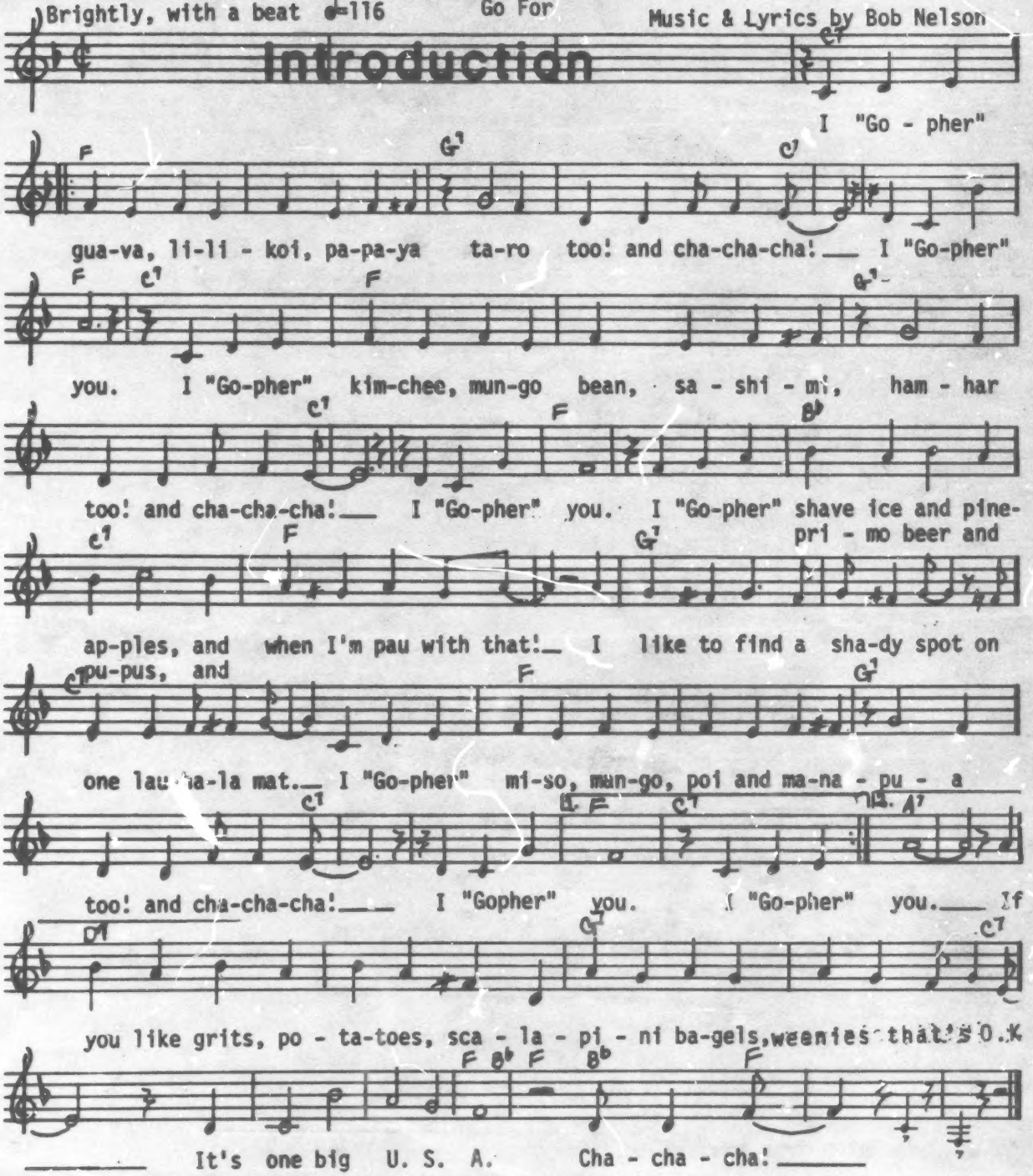
--Friday, March 16, 1984

Concerto No. 1 in G minor (third movement) — Mendelssohn

Mae Nishihira, Pianist

THE GOPHER SONG
Go For

Brightly, with a beat ♩=116

Music & Lyrics by Bob Nelson

Introduction
I "Go - pher"
gua-va, li-li - koi, pa-pa-ya ta-ro too! and cha-cha-cha! I "Go-pher"
you. I "Go-pher" kim-chee, mun-go bean, sa - shi - mi, ham - har
too! and cha-cha-cha! I "Go-pher" you. I "Go-pher" shave ice and pine-
pri - mo beer and
ap-ples, and when I'm pau with that! I like to find a sha-dy spot on
pu-pus, and
one lau-na-la mat. I "Go-pher" mi-so, mun-go, poi and ma-na - pu - a
too! and cha-cha-cha! I "Gopher" you. I "Go-pher" you. If
you like grits, po - ta-toes, sca - la - pi - ni ba-gels, weenies that's O.K.
It's one big U. S. A. Cha - cha - cha!

"Introduction and Royal March of the Lion" from CARNIVAL OF THE ANIMALS by Camille Saint-Saëns (recording: Bowmar Orchestral Library No. 51).

Camille Saint-Saëns (Kuh-meel' San-Sah') was a noted French composer (1835-1921) who wrote a wide variety of music--for piano, for orchestra, and for instrumental ensembles. He was equally at home with opera, symphonies, and concertos. Children are most familiar with his music through his Carnival of the Animals, a collection of pieces for two pianos and orchestra, in which he depicts in a delightful and comical way, a variety of animals.

In this piece, he also pokes fun at other composers and various acquaintances he had. It is a piece with a multitude of moods, full of musical jokes, and is well-known by adults and children alike. The Carnival of the Animals has many sections:

--Introduction
--Royal March of the Lion
--Hens and Cocks
--Fleet-Footed Animals
--Turtles
--Kangaroos
--Aquarium
--Long Eared Personages
--Cuckoo in the Deep Woods
--Aviary
--Pianists
--Fossils
--The Swan
--Finale

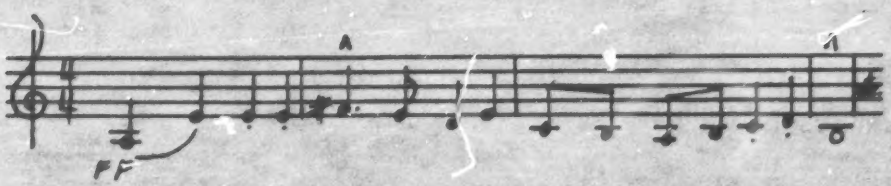
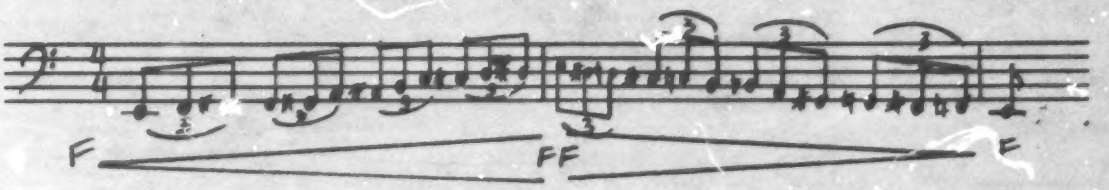
At today's concert, we will hear the opening two sections of this work, as arranged for orchestra, without the two pianos.

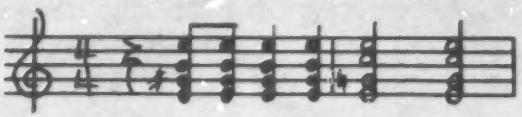
Some highlights of the music include:

--The introduction is very short. We hear a medley of brays, roars, clucks, and squawks played by the woodwinds and basses. The music gets louder, as if we were approaching a zoo where animals are housed. The introduction ends with a loud chord which seems to shout "Quiet . . . it's time to begin." There is a pause.

--We then hear a fanfare--a flourish--as if to announce that someone important and grand is coming. This fanfare is played loudly on the two pianos.

--We now hear the main <u>theme</u> or melody depicting the lion, the King of Beasts. This theme is played on a relatively <u>low pitch</u> and is played <u>loudly</u>, <u>heavily</u>, and <u>grandly</u>. The tones move mostly by <u>scale tones</u> and <u>repeated tones</u>, except for the <u>leap</u> at the beginning of the tune. The <u>tempo</u> is moderate and marchlike, and the <u>beat</u> is a steady 1 2 3 4.

Lion Theme

--Following the main theme, we hear the lion's roar played on <u>low pitches</u> of the piano and the double bass. This roar is depicted by an <u>ascending</u> tonal passage, using all the tones between E and E (both the white and black keys of the piano--<u>the chromatic scale</u>). The roar gets louder and softer, as the melody or <u>contour</u> (shape) rises and falls. The roar is played <u>very fast</u>.

--The ascending and descending roars are answers by the pianos in a series of <u>chords</u>, played at a higher <u>pitch</u> than the roar.



--We hear short, fierce, low pitched growls played by the strings. One last mighty roar, played very loudly on a chromatic scale beginning on a low pitch, concludes the music.

Some teaching suggestions include:

--Place the names of various animals on the board (e.g., giraffe, seal, bear, lion, etc). Have the children select which animal they think is being described as they listen to the music, and state the reasons for their choices.

--Before playing the music, ask the children how they think music would sound which attempt to describe a lion.

--Divide the children in groups of four or five each. Have each group use rhythm instruments to depict the movement and roar/growl of a lion.

--Have the children move rhythmically (clap, hit laps, tap, step in place, move hands in air, march) to the steady 1 2 3 4 beat of the march.

--Add rhythm instrument accompaniment (drums, rhythm sticks, tambourine, cymbals, etc.) to highlight the music's beat.

--Ask the children to crouch on the floor when the lion theme is heard, and rise up and down in a growling, threatening movement when the roar is heard.

--Play the chromatic scale on the resonator bells, using all the white and black tones between C and C. Relate this to the tones of the roar. Compare this scale with the major scale (the white tones from C to C).

--Ask the children to move creatively to dramatize the movement of lions. Remind them to rise and fall on the roars.

--Have the children follow the notation of the lion theme, using the notes or blank notation.

Ask the children to clap this rhythm whenever it is heard in the music.

--Compare this piece with some of the other selections in Carnival of the Animals, concentrating on similarities and differences in mood, tempo, dynamics, melody, pitch, beat, meter, rhythm, and tone color.

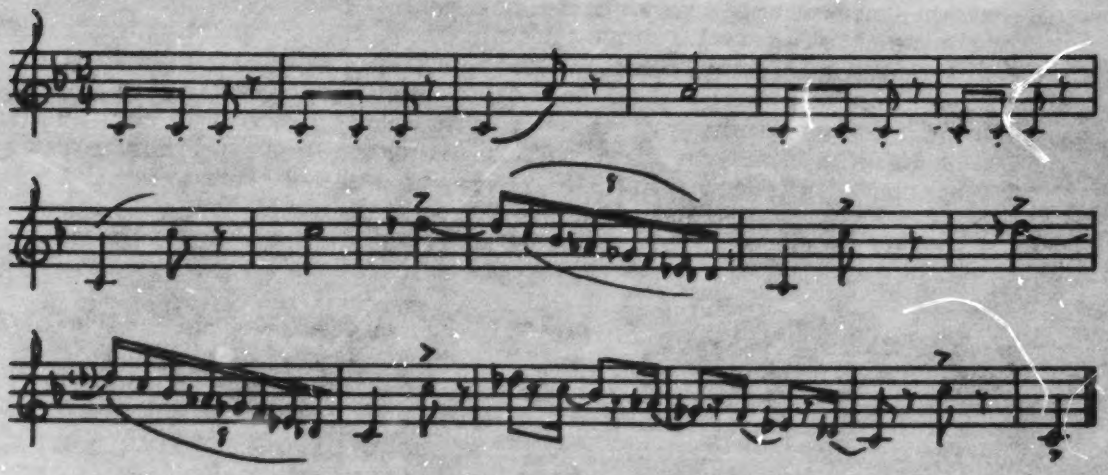
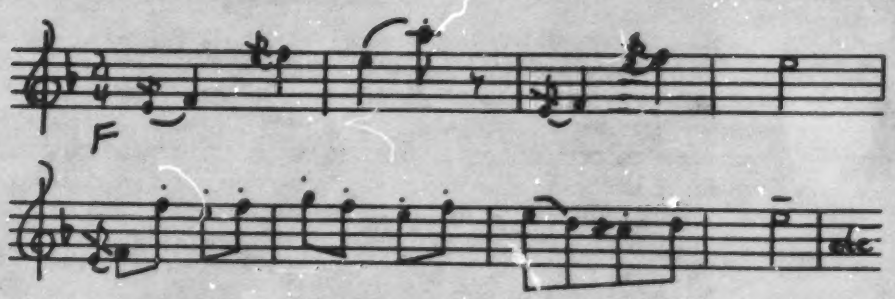
"March" from THE COMEDIANS by Dmitri Kabalevsky (recording: Adventures in Music, Grade 3, Volume 1).

Born in Russia in 1904, Dmitri Kabalevsky (Dih-mee'-tree Kah-bah-lehv'-skee) is one of the most famous of all Russian composers living today. As a composer and a teacher of music, he has composed many pieces written especially for children. He has also written music for orchestra, the radio, and movies. He has received many prizes for his works. Within recent years he has been active in music education, advocating the importance of musical instruction for children's overall physical, intellectual, emotional, and aesthetic growth. A great deal of his music uses exciting rhythms and Russian folk melodies and harmonies.

The Comedians, written in 1940, is a suite (a collection of separate, related pieces) which Kabalevsky wrote for a children's play, "The Inventor and the Music." The music describes groups of entertainers who travel from town to town, amusing their audiences. In this group of entertainers are clowns, dancers, animals, jugglers, tumblers, and magicians, and other characters associated with a carnival or circus. The music was performed at various times during the play to add variety and enhance the action on stage. The suite has ten sections, all of which are tuneful and gay:

1. Prologue
2. Gallop
3. March
4. Waltz
5. Pantomime
6. Intermezzo
7. Little Lyrical Scene
8. Gavotte
9. Scherzo
10. Epilogue

Some aspects of the music called "March" include:

--The "March" begins with a simple theme or tune, using lots of repeated notes and occasional leaps. But suddenly, it changes, with loud accents, quick-moving rhythms, changes in key, and a clashing, stumbling feeling, as if clowns were stumbling, animals were roaring, or puppets were falling up and down. The theme creates a mood of "dead pan" humor. It is played mostly in a staccato or short, crisp articulation.

--The second theme or tune is similar in mood to the first theme, with lots of leaps and staccato (detached) tones. It was grace notes (short tones before the tones which fall on the beat) and is indicated by the symbol 𝆕 . It is played loudly.

--The first theme is repeated, then we hear the second theme, and the music concludes with a repeat of the first theme. The form or design of the music is:

Theme 1	A
Theme 1	A
Theme 2	B
Theme 1	A

resulting in the Form AABA.

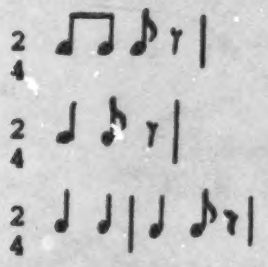
--The phrase structure is easy to follow, as each phrase for both themes is 4 (or 8) measures in length.

--Instrumental tone colors which can be heard easily include:

- the duet between the clarinets and bassoons (theme 1)
- the loud downward "swoops" played by all the string instruments
- the duet played by the violins on the repetition of theme 1
- the downward "swoops" on the woodwinds (on the theme 1 repetition)
- the snare drums, triangles, and tambourine playing the 1 2 beat

--The music moves crisply (mostly staccato) in 2's (a meter of $\frac{2}{4}$, or 1 2 1 2.

--The rhythmic patterns contains tones that are mostly even, using either



Some teaching suggestions include:

--Have the children move rhythmically to the steady 2/2 meter by clapping, bouncing the hands in the air, tapping on the lap, stepping in place, and marching.

--Move the hands in a crisp, detached manner to illustrate the crisp, staccato movement.

--Raise hands each time the music swoops down on theme 1.

--Put up one finger when theme 1 is heard and two fingers when theme 2 is heard.

--Have the children march in place. When the music swoops down, have the children move quickly toward the floor and/or stumble.

--Select circus/carnival characters or animals to dramatize, e.g., clowns, magicians, strutting animals (ostrich, camel, giraffe, horses). Have the children move stiffly and with humor.

--Encourage the children to be puppets, moving up and down in a jerky manner. Also ask them to be clowns with large shoes, stumbling and falling down in time with the music.

--Divide the children into two groups, with one group moving on section A and one on section B.

--Use geometric shapes and other designs to illustrate the form or design of the music, such as:

△ △ □ △ or O O X O

(A A B A (A A B A)

--Move the hands in a wide arc ⌒ to illustrate the regular phrasing.

--Have the children march, turning direction when each new phrase occurs.

--Show pictures of instruments highlighted in the music (clarinet, bassoon, violin, snare drums, triangle, tambourine). Ask the children to point to the appropriate picture when they hear the instrumental tone color in the music.

--Compare the Kabalevsky "March" with other marches by playing this march and the contrasting march. For example, contrast this march with "March Past of the Kitchen Utensils" by Vaughan Williams (same record) or any march in Adventures in Music, grade 1 or 2. Compare tempo, dynamics, rhythm, melody, tone, color, and other musical elements. Move rhythmically to both marches, and compare similarities and differences in the music.

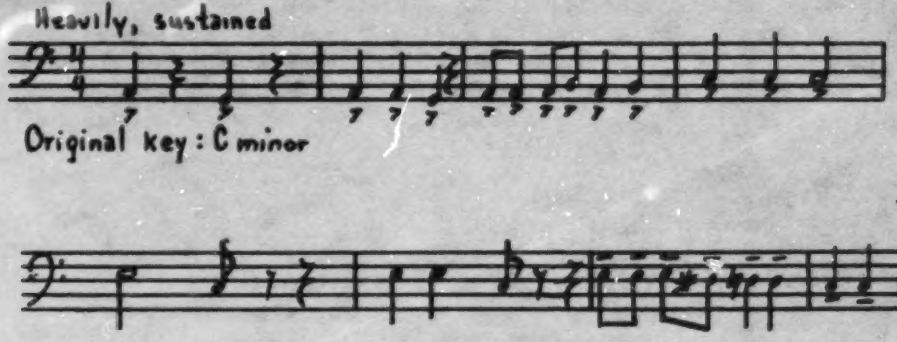
"Pantomime" from THE COMEDIANS by Dmitri Kabalevsky (recording: Adventures in Music, Grade 1, Volume 1).

This is the fifth section of Kabalevsky's suite, The Comedians. See discussion about Kabalevsky--the suite, under "March" on page 41 of this Manual.

Some highlights of the music include:

--The music is slow in tempo and ponderous in mood.

--The same melody or theme repeats over and over again. It begins on a low pitch level and gradually rises.

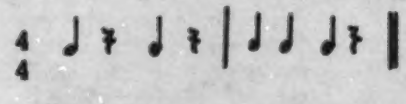


This theme has many accented tones (symbol: >) and heavy, sustained tones (symbol: —). The tones move almost entirely by scaletones. There are many repeated tones.

--The dynamics is loud, and the piece gradually gets louder, ending in an almost deafening sound.

--At times we hear sudden crescendos or increases of dynamic levels on one chord, ending in a very loud, thundering sound.

--The theme begins with a very common rhythmic pattern:



This pattern is very common to children's chants.

--There is a definite feeling of 1 2 3 4 1 2 3 4. The meter is in sets of 4, with accented beats on 1 and 3.

--The piece sounds gloomy and sad. It is in the minor key or mode.

--There is a steady "oom-pah" accompaniment almost throughout. This "oom-pah" follows the accented beats 1 2 3 4, and continuously moves from high to low.

--The instrumental tone color is dominated by the low-pitched instruments and the percussion. We can readily hear the snare drum, bass drum, tympani (kettle drums), tuba, string basses, and cellos.

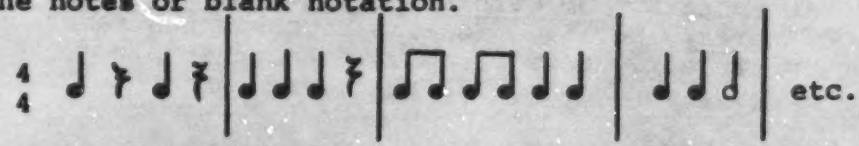
Some teaching suggestions include:

--Have the children move rhythmically to the slow, ponderous music, by moving the hands heavily, trodding, and moving the body as if carrying a great weight. Move to the 1 2 3 4 beat, with heavier accents on beats 1 and 3.

--Dramatize the mood of the piece by having the children move like elephants (with swinging trunks), a circus strong man, large bears, enormous turtles, work horses or oxen pulling a heavy load, and giants, or swinging an ax to chop down a tree, spading a garden, swinging a heavy hammer, or walking through mud.

--Have the children clap the repetitive melody as they follow the notes or blank notation.

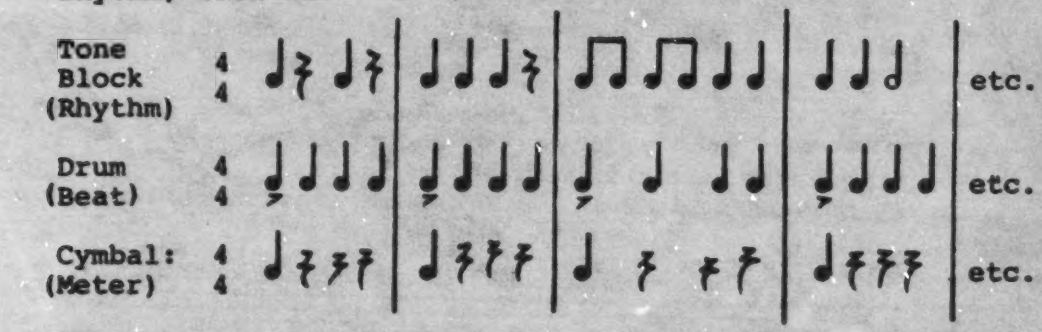
Notes:



etc.

Blank Notation:

--Play the tune for the children. Note the repeated tones and scalewise movement of the tones. Have the children sing the tones with "la."

--Add rhythm instruments to highlight the beat, meter, and rhythm, such as:

Do each part separately before putting them together.

--Play some music which is high-pitched, fast, and light (examples: "Ballet of the Unhatched Chicks" by Moussorgsky, or "Pizzicato Polka" by Shostakovich). Contrast this music with the low-pitched, slow, heavy music of the Kabalevsky "Pantomime."

--Have the children say "high-low" or "oom-pah" to keep time to the "high-low" accompaniment pattern.

--As the music gets louder and louder, have the children move with larger and larger movements.

--When a musical chord is played and gets suddenly louder and louder, have the children shake the tambourine on the crescendo and rap it on the end. They can also grow bigger and bigger, and then jump on the final accent.

--Show the children pictures of the instruments featured in the music. Have the children imitate how a particular instrument is played whenever they hear that instrument in the music.

--Compare this music with Saint-Saëns' "The Turtle" or "The Elephant" from Carnival of the Animals, Bowmar Orchestral Library, No. 51. How is the music the same? similar? different? Move creatively to these pieces to show the heavy, ponderous, laboring, and gloomy moods.

"Gallop" from THE COMEDIANS by Dmitri Kabalevsky (recording: Adventures in Music, Grade 3, Volume 1).

This is the second section of Kabalevsky's suite, The Comedians. See discussion about Kabalevsky and the suite, under "March" on page 41 of this Manual.

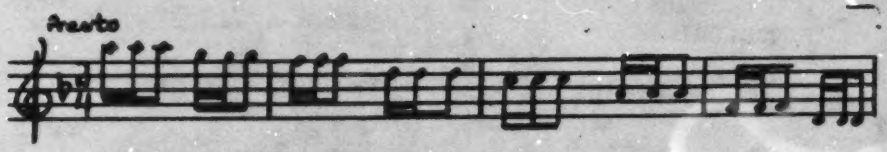
Some highlights of the music include:

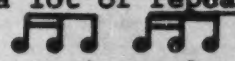
--A "gallop" or "galop" is a French dance performed with light hopping movements.

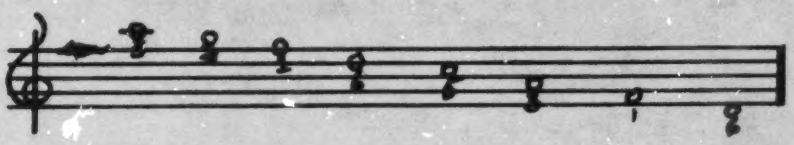
--The piece is vigorous and gay. It is played at a very fast tempo throughout (presto) and generally at a loud dynamics.

--After a brief introduction, we hear the first theme or melody.

Theme 1:



This melody starts on a high pitch level and descends. It has a lot of repeated tones and a recurring rhythmic pattern  throughout. The melody is built on the pentatonic scale, as it uses scale tones 1 2 3 5 6.



The pentatonic scale is the scale resulting when you play the black tones on the piano in consecutive order.

--After a brief interlude (a bridge or transition between two sections or themes), we hear theme 2.

Theme 2:

Like the first theme, we continue to hear the short-short-long pattern of the rhythmic figure . And like the first theme, it starts on a high pitch level and has a descending contour or shape.

--Following the second theme (B), we again have an interlude. Then the first theme (A) repeats twice, with another interlude in between. The form or design of the music is:

- Introduction
- A (theme 1)
- Interlude
- A (theme 1)
- Interlude
- B (theme 2)
- Interlude
- A (theme 1)
- Interlude
- A (theme 1)

An interlude separates each theme.

--Highlighted instrumental tone colors include:

- muted trumpets, flutes, clarinets and oboes for theme 1, with xylophone added later
- xylophone and then violins on theme 2
- snare drum rhythm accompaniment

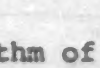
--The gallop moves in a fast $\frac{1}{2}$ meter, with a heavy accent on the first beat.

Some teaching suggestions include:

--Have the children dramatize the boisterous, busy, exciting mood by being monkeys, having clowns do tricks, having jugglers do fast juggling, and having puppets doing pranks.

--Move to the $\frac{1}{2}$ $\frac{1}{2}$ beat and meter, using the hands, feet, and entire body.

--Design the meter as the music is heard, doing $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$ etc. on the board.

--Clap the fast-moving repetitive rhythm of theme 1 ( etc.). Show the rhythm in blank notation (_ _ ___ _ _ ___) and say "short-short-long."

--Have the children raise their hands when themes 1 and 2 are heard and lower them when each of the brief interludes are heard.

--Divide the group into two, with one moving only on theme 1 and the other moving on theme 2.

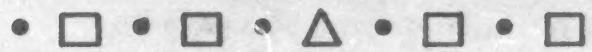
--Divide the group into three, with each group moving on its part (theme 1, theme 2, the interlude).

--Design the forms using symbols as:

- A x A x B x A x A

(Note: - is introduction
x is interlude)

or



Also use different colored chalk to show repetition and contrast in the sections.

--Add a rhythm instrument accompaniment to highlight the beat and meter as:

--Play the tones of the pentatonic scale (the black keys of the piano or resonator bells or C D E G A C, or F G A C D F). Have the children sing this 5-tone scale. Play theme 1 and have the children sing the pentatonic melody with "la."

--Compare the "Gallop" with "March" or "Pantomime" from the same suite. How are these pieces the same? similar? different? Focus on the mood and the various musical elements.

ENTRANCE OF THE GLADIATORS by Julius Fucik (recording: Quinn records #7038; also frequently found on recordings of circus music).

Julius Fucik (Foo'chick) was born in Prague, Czechoslovakia, in 1872. His major instrument was the bassoon, which he played in bands and orchestras in Eastern Europe. He also was a bandmaster (a conductor of a band). His most frequently played compositions are dances and marches he wrote for band.

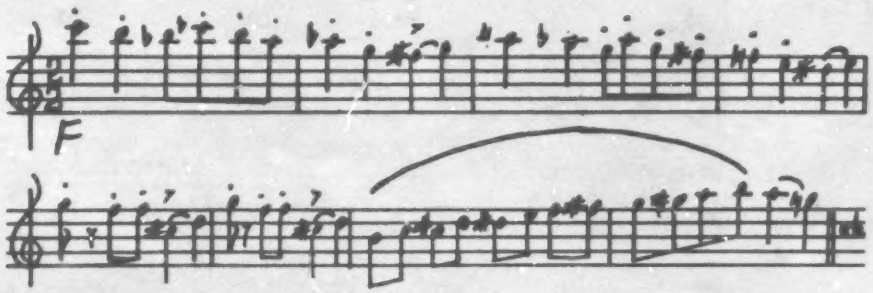
Entrance of the Gladiators is one of those pieces which is so familiar to us, yet no one can give its exact title or name its composer. Every time we hear it we associate it with fun--with carnivals, circuses, clowns, and bustling mayhem. Hollywood movies often use it as background music for circus, carnival, or comic scores; circus barkers use it to attract the circus-going public; and carnivals use it to symbolize entertainment and enjoyment. It is the anthem of the circus. Curiously enough, the composer did not have the circus in mind when he composed it. We will probably never really know how and why this music first became associated with the circus. But we do know that, at least for now, circuses throughout the Americas and Europe use this music as their "theme song." Whenever this piece is played, we immediately think of the circus.

Some highlights of the music include:

--The introduction starts loudly and builds up to a fortissimo or *ff* (very loud). It begins with a fanfare--a martial-like introduction--signifying the coming of an important event or character (the gladiators).

--The first theme or melody is the one we associate with the circus. It is march-time. It starts high and descends with tones close to each other. At the end the tones ascend. Thus, the contour of the melody generally descends, except at its end, when it ascends.

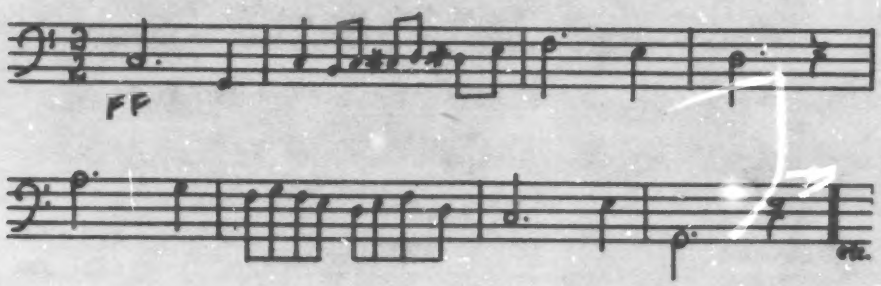
Theme 1 (The "Circus Theme")



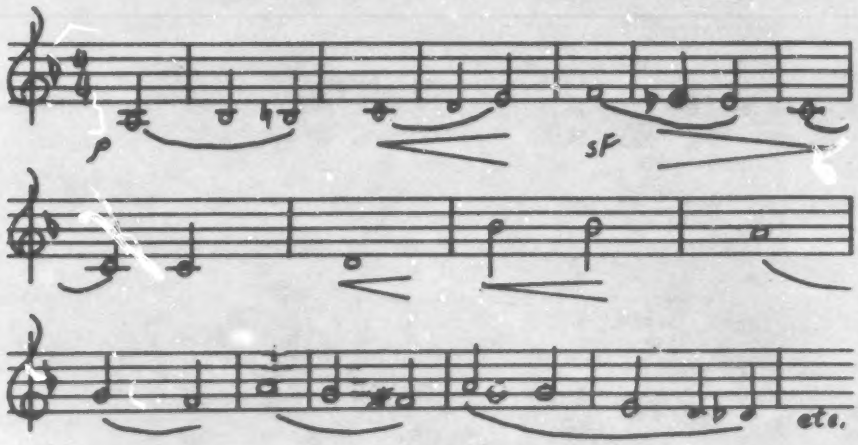
--The tones of the first theme are generally played detached or staccato (indicated by dots over the notes). The tones move evenly, with lots of fast-moving eighth notes.

--After a repetition of the first theme, we hear a contrasting second theme, played by the low-pitched instruments. This theme is broad, with lots of long tones and an ascending contour or shape. Like the first theme, it is played very loudly.

Theme 2:



--Following this grand, heroic theme, we hear a softer third theme, played softer and slower than the first two sections. The tune starts on a low pitch but gets higher and higher. The tones are of much longer duration than in the first two themes, and move mostly by scale tone.

Theme 3:

After hearing this theme played relatively softly, it is repeated loudly and triumphantly by the entire orchestra. The ending is played very loud and at a slow tempo, bringing the piece to a grand conclusion.

The <u>form</u> or design of the music is:

Theme 1 or A (the most familiar theme)
Theme 2 or B
Theme 3 or C

Thus, this piece has three sections, an A section, a B section, and a C section. The form is ABC.

<u>Some teaching suggestions include</u>:

--Have the children clap, move the hands in the air, tap, and march to the easy-to-follow $\frac{1}{2}$ $\frac{1}{2}$ beat.

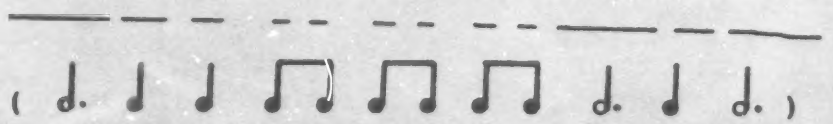
--Play each of the three themes. Have the children select three circus characters to dramatize. On theme 1 they dramatize their first character, on theme 2 they dramatize their second character, and on theme 3 they dramatize their third character.

--Play the music and have the children put up one finger to correspond with theme one, two fingers to correspond with theme two, and three fingers to correspond with theme three.

--Use three contrasting rhythm instruments to accompany each of the three themes of the music.

--List characters found at a circus. Ask the children to choose which section of the music best fits each character listed, and have the children give reasons for their choices.

--Clap the rhythm of each of the three themes. Let the children see the rhythm as they clap. You can use "blank notation" or the notes. In blank notation, theme 1 would be:

Theme 2 would be:

--Have the children see pictures of the instruments they hear. They can point to the appropriate instruments and imitate how these are played when they hear them in the music.

--On the staccato (detached) sections, have the children move their hands in a detached manner. On the legato (connected) sections, have them move their hands in a flowing manner.

--Have the children stand tall on loud sections and be shriveled on soft sections.

--Have the children make up their own circus overture--an introduction to the characters and events at a circus--by using a variety of rhythm and melody instruments.

THE CONCERT IS NOW OVER. WE HOPE YOU

ENJOYED YOUR BRIEF STAY AT THE CIRCUS

WITH THE HONOLULU SYMPHONY. COME BACK

TO VISIT US SOON!